Good and Bad Odd Things That Louis tames Did-Shakespeare Had to Go on His Merits in Eighth Avenue-The Ventures of Francis Wilson and Otts Harlan. The Grand Opera House was a good place last week for old fellows to find out that they had bad memories. Those who saw "Macbeth" put on the stage there in the manner of the palmy days should either have enjoyed it keenly, which hardly any of them probably did, or else have frankly owned up that stagecraft has gone a long way forward since they were young. The ladies and gentlemen of the royal courts were too ugly and awkward to have ever been tolerated by any other monarch than the King of the Brownies. The soldlers of the opposed armies looked as though there had been a frightful famine in Scotland, so scrawny were the legs and arms that protruded from the half-filled armor. Not within a quarter of a century had such a display of wee-begone supernumeraries been made in New York. Yet just such disfigurants were a matter of course with Forrest, and even with Booth in his earlier career. To see this out-of-date exhibition made one appreciate the general advance in the art of

stage illusion. The trashiest of our modern

farces and crustest of our melodramas are put on

the stage with better care as to accessories then

used to be given to them in the masterpieces. A particularly bold actor, Louis James, was concerned in the Shakespeare and Sheridan revivals at the Grand Opera House. He did nothing peculiar as Macbeth. His noteworthy exploit "The Winter's Tale." His star mates, Miss Kidder and Mr. Hanford, played the roles previously conspicuous in performances of this comedy, white he appeared only as Autolysus, a part not more than ten minutes long. The fellow is a tramp and thief, insignificant in the scheme of the play, and so much of his talk is either obscure or obscene that, in the revival by Mary Anderson ten years ago, be was all but eliminated. It was a curious whim of James's to cast himself for this part. Having done so, he proceeded to do new and strange things with it. He made himself up to look like Thomas Q. Seabrooke in "The Isle of Champagne". By chance or design, nobody but the actor knows which, the resemblance to that grotesque figure in comic opera was exact except in costume. That it was not accidental was almost proven by the fact that in speech and action the duplication was complete. By this performance, Mr. James aroused curlosity as to what he would do in 'The School for Scandal. What he did was to make Charles Surface a fat jolier fellow than he had over been before, saying such more than Sheridan had written, and get ting on intimately jovial terms with his audience in the free manner of Pete Dailey at Weber & Fields's. His fourth character in the week was Bob Acres In that he turned back in his course of oddity, and played it in the Joseph Jefferson Excepting Mr. James, everybody in these Shakespeare and Sheridan pieces adhered to the

traditions as closely as they knew how. Some of the worst acting seen on our stage in a long. long time was done. But there was a balancing amount of respectable mediocrity and a little of high excellence. One difficulty encountered in ordinary reproductions of the classics was illustrated notably in "The Rivals". While it is true that Mr. Jefferson perverted Rob Acres from what the author and hundreds of actors had made him, a lout and bumpkin, it is a fact, too, that he rendered him vastly more amusing. So Jeffer son's Bob became the only Bob for us Americans and even that marvellous mimic, Nat Goodwin, rould not make a counterfeit that was accepted In place of the genuine when he tried to pass it on a charity audience. John Gilbert fixed the standard for Sir Anthony Absolute, Mrs. John. Drew for Mrs. Malaprop, and John Brougham for Sir Lucus O'Trigger, with William J. Florence. repeating the latter model to the present generation. Whatever is done with these characters low is in contrast, more or less, with those famous ly fine performances. The closest approaches in last week's efforts were made by Mrs. Checles Vanderhof to Mrs. Drew and Harry Langdon to Mr. Gilbert. However, the audiences over in Eighth avenue contained so many people unac quainted with Sheridan that comparisons were less odious than they would have been in Broad way. Shakespeare was familiar there in 'Mabeth," but "The Winter's Tale" was a brand new play, at least to the gallery, and it had to go on its merits as a musement. Its authorship did not awe the boys a little bit. When they thought a serious thing was comic they laughed at it. No matter if the newborn Hermione was being consigned to eruel death at the hands of Antigonus, for a fact she was a rag baby dawdled by a white-bearded old man, and there was a roar of merriment, That the public likes to see its popular actors

in the kind of roles they usually assume may be true. That it likes to see them do what lies within their power to do well is surely so. Francis Wilson was serious in the first operatic form of "Cyrano de Bergera;" The public rejected that attempt, primarily because it wanted Mr. Wilson in his customary manner. But if he had done wall what he attempted, the result might have been different. The public will let him do only certain things if they are all that lie in his abilities. His experience cannot be taken as proof that the same thing is demanded always from the same person. On the state the reason for occasional disappointment in this respect probably comes from an exargerated view of a performer's talents, not only on his own part, but by the public as well. The actor may never change his mistaken opinion. But the public makes up its mind quick ly. The difference between the actor and the entertainer is quickly recognized after a failure. Otis Harlan, remembered as one of the most amusing of the Hoyt comedians in "A Black Sheep," could always do in the most comic fashion the abourd things set down for him. He could be immoderately funny when he threw one drink of whiskey after another down his throat, danced in the fashion of the Bowery, or hugged a young woman violently. There was never anything about his method to show that he was an accomplished actor. He was capable of being amusing so long as the effort lay within his scope. the obligations of the actor were laid on him, he was not satisfactory. The error seems to be the confusion between the actor and the funny man. Sometimes these two are united, and then the highest claims to recognition exist. If Mr. Harlan had been content to repeat what had made him popular, his public would have continued to like him. If he had proved himself a real actor.

only the things that he can do. No dramatist looking for an actress to play a militant man hater would have thought of Annie Russell. She represents rather the yielding. clinging and melting woman, who might love a man very tenderly and gently, but could never be expected to hate him. Miss Russell's little triumph as the heroine of "Moss Hobbs" at the Lyceum seems all the greater because the qualities of that character are quite unlike those with which her fame is associated. It is true that this young woman, who believes that her sisters should for their own sake he saved from marriage, is very lightly sketched by Jerome in her most ag-gressive moods. Her doctrines on the subject of men and matrimony are disposed of in five inutes, leaving the rest of her conduct, save for the quiet note of rebellion in it, like that of any maiden who is falling in love without knowing it. The author has skilfully avoided the accent on what would have been the unpleasant phase of the role, and thrown its most agrecable characteristics into relief, even though that has injured the motive of the play. "Miss Hobbs," however, seems to lie in that field of comic drama in which probability has only a small part. It might be called a farce in the same way that "She Stoops to Conquer" has been thus classified, and in such association Mr. Jerome would probably not object to having his work so described. As a matter of fact. "Miss Hobbs" is as distinctly farcical as a play ever was although its interpretation

he would have had still further claim to favor.

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is refined and polite rather than boisterous. Miss Russell fences with the man who has wagered he will conquer her and sparkles brightly through every epiaode of this courtship. The melancholy back of her smille, which gives her through every episode of this courtship. The melancholy back of her smile, which gives her face always a fleeting expression of sadness, is out of sight now, and the pathetic tones of her support of the court of sight now, and the pathetic tones of her support of the court of sight now, and the pathetic tones of her support of the court of t

voice are gone. These qualities, which seemed almost inseperable from her personality, remain only it's the suggestion that she is at heart s woman with little patience for any revolt against the other sex, and is, in reality, awaiting the man who happens to arrive and be mistaken for the domineering husband of one of her friends. It is easy to see how this role might have been acted in quite a different fashion, with its og gressiveness exaggerated, a auggestion of ma culinity in dress and manner and the determination of a social reformer in every action. That would have been a possible conception of the role and no doubt the first to suggest itself. "Miss Hobbs" might even have had its stare of popularity under such treatment. But the greatest delight of its present performance would have been missing. The obvious struggle betwee the assumption of a contempt for man and a determination to conquer him, and the feminine tenderness of her own nature, are the most charming features of the Lyceum's play, and they give the perform ance its rarest and most distinguished quality. Annie Russell's delicate art and her personality combine to give a brightly written play, of otherwise ordinary quality, the exquisite charm of something very much finer.

MUSIC AND MUSICIANS.

London is likely to hear, this spring. Angelo

Neumann's company from the Landes Theatre at Prague in a series of Wagner performances. These will be given at Drury Lane. A dozen special performances by the entire company from the Dresden Opera House, to be given next spring during the regular Covent Garden season, may be a feature of the year, if it is possible to carry through the arrangements now proposed. similar attempt has already been made to get the companies from Carlsruhe and Berlin to appear n London. It was Angelo Neumann who first, in 1882, introduced the Wagner operas to London audiences, taking to the Drury Lane Theatre a company under the direction of Anton Scidl. Albert Hall, the largest concert room in London. has always been unsatisfactory acoustically, in spite of the expense and care in building it. Now in American sounding board has been put into the hall in the hope that the conditions may be improved. It is the first ever erected in England. Mmes. Patti and Albani are to sing in concert this winter in London, and so is Sims Reeves. Mme. Patti is to give at her castle in Wales a performance of "La Traviata," which is exclusively for the benefit of her husband who has never seen her as Violetta. Sims Reeves is nearly eighty years old, but England likes her old favorites. Sig. Mascagni has lately complained bitterly of the management of affairs at Covent Garden because his opera "Iris" has not been accepted for performance there. "I do not intend to visit because his opera "Iris" has not been accepted for performance there. "I do not intend to visit England again." he said, in an interview, "uniti my opera 'Iris' receives there the recognition it deserves." He says that Sir Augustus Harris would have produced it long ago had he been alive, and its present rejection is attributed by the composer to the action of "a clique of very deringuished ladies." Massagni's opera was in hably not performed in London because most of his works have failed everywhere, and the Covent Garden management is unwilling to risk an expensive failure during its brief season. It was always supposed that the only vorue, social, musical or otherwise, that Massagni ever enjoyed in London was due to this same "clique of very distinguished ladies." who are so conspicuous in the management of operatic affairs in London and whom he now reproaches so bitterly. The Australian soprano is becoming as common as the American article. Any Castles is the name of the latest to go to London to study. A number of concerts were given in the colony to raise a fund for her musical education. It is said that about \$25,000 was raised for this purpose, of which two thirds is to be placed in trust to pay her singing dealiers. The rest goes directly to Miss Castles. The arrival of such a pupil ought to create some excitement among foreign music teachers. Mme. Melba is to sing in concert in England before going to Germany and Russia. A scholarship in memory of Sir Augustus Harris has recently been founded at the Guildhall Schod of Music in London. Sir Alexander Mackenzie confided to a reporter the other day that he was through with serious music for the rest of his life. He is convinced now that it cannot be made to pay, and he will devote himself hereafter to comic opera.

Jules Massenet has finished his oratorio "The Promised Land," on which he has been at work for some time. It is divided into three parts, "Horeb," "Jericho" and "Canaan." He has just conducted the first performance of "Cendrillon" at the Theatre de la Monnaie in Brussels and is now in Milan to superintend the preparations for the production there by Songogno. After Ernest Van Dyck's recent appearance at the Imperial Opera House in Vienna for the last time, Conductor Mahler announced that no more of Massenet's operas would be sung there. Hitherto, his works have been more popular in Vienna than any other place outside of Paris. "Werther' was sung there first. Grieg's oratorio "Place," for which Bjorn Bjornson wrote the text, will be sung during the festivities in connection with the opening of the Paris Exposition. Athert Saleza, who has recently reappeared with such in "Othello" before coming to this country. Martha" has proved one of the most popular works in the repertoire of the private company which has sung for two seasons at the Renaissance and revived many works not given at the Operaor the Opera Comique. It was sung at the first performance this season and the circumstance recalled the history of the libretto. It was given first as a beliet called "Lady Henrietta." at the Opera in 1844 with music written by Flotow, Deidevez and Burgmuller. After he returned to Germany. Flotow wrote the present score, filled out the text and had the pleasure of hearing his work sung at Vienna in 1847. The work came back to Paris the first time in an Italian translation and was song by a company at the Salie Ventadover. In 1865, eighteen years after its production in Vienna, "Martha" was sung at the Theatre Lyrique in Paris by a company which included Christine Nilsson. Leoncavallo's "La Vie de Boheme" is to be sung for the first "La Vie de Boleme" is to be sung for the first time in Paris by the same company. The Puc-cini version has already been heard at the Opera Comique and is popular. Jules Danbe is the conductor of the performances given by this com-pany and the concert master is Ernest Gillet. Jeanne Ledere, who succeeded Calve as Suppho at the Opera Comique, is to be heard at this theatre in Marechai's "Daphnis and Chice." Interesting revivals to be made during the season are Gouned's at the Opera Comique, is to be heard at this theatre in Marechai's "Daphnis and Chine." Interesting revivals to be made during the season are Gounod's "The Queen of Sheba." Rossini's "The Barber of Sevitie," and Weber's "Oberon." Novelies to be given are "Flamenca," written by Lucien Lambert, and operas by Skillmans. Canoby, Trepart and other French composers who have been seeking in vain admittance at either of the national opera houses. Fella Litvinne has been singing Flas and Valentine at Aix ies Bains with Albers and Boudouresque, who are familiar here, and Deschamps Jehin who is not. A new Polish tenor has appeared recently at the Opera in Paris. He is Federoff, whom Galihard, the manager, heard near Biarritz and brought to Paris to be trained according to his ideas. He made a successful debut in "Le Prophote." La Belle Helene" is to be revived next summer in Paris, with an elaboration never known in previous productions of the work. Offenbach's heirs put at the disposal of the managers the original score of the opera and that was found to contain numbers that had never been sung in former representations. There are enough of these to give considerable of the work the charm of novelty. Simon Girard and Baron will have the leading roles and the chorus will include eighty singers. Thomas's "Mignon" has just been translated into Russian for the National Opera House in St. Petersburg. Ghent has a Flemish theatre in which several operas written in that tongue are to be performed this winter. Antwerp has a similar company which has just given a new work by a Danish composer, Enna. But so long as he is only a comic fellow, and not a skilled comedian audiences will ask him to do

Surely What He Needed.

From the Memphis Scimitar. A gentleman from a neighboring town in Mississippi told the following last night:

"I waiked into a small store the other day and found the proprietor lying on the counter just dozing off into a sleep. He roused himself on my approach, and, jumping to the floor, unoted the familiar line:

"A horse! A horse! My kingdom for a horse!"

horse! Where did you get that? I asked.
"Oh. don't you know! That's what
Absalom said when his horse ran under the
tree and left him hanging by the hair to alimb.
I thought everybody knew where that came

"In the Spring From the Indianapolis Journal,

She could not forbear asking him, after the refusal, if he were of the belief that he would never love again.

I dunno, he said sadly, "It's an even chance that I will have another attack next spring.

Amplification.

From the Meggendorfer Blastler.

THIS WEEK ON OUR STAGE.

ball on the eve of the battle of Waterloo was given, is exceptionally handsome.

One of the novelties of "The Other Way," the burdesque on "The Only Way," which is to be seen at Weber and Fieldas soon, is a new "coon dity sung by Lillian Russell. In the meantime "The Girl from Martin," is retained as the second part of "The Whitt-legig." This travesty on the French farce has been improved since the liftst night.

Carl Krants and Heinrich Stobitzer' "The Girl in the Barracks," and Eleanor Merron's "Dairy Farm" - Other Bills.

Israel Zangwill has made a drama out of his book, "Children of the Ghetto," and the result will be seen at the Herald Square Theatre to morrow night. He has prepared for the stage some of those Hebrews whom he portrayed in print, and transferred also the scenes of the Hebrew quarter of London in which he made them figure. In obedience to theatrical requirement, he has provided a story to hold the sketches together. While the play is exclusively illustrative of Jewish life. the author wishes it to be known beforehand that he has not aimed to interest or please Jews any more than other people. He hopes to draw and entertain the whole theatrical public. He feels sure that his piece will be the first to do exact justice to the Jew in the theatre. The scenes are in two Ghetto homes, the lounging room of an Hebraic club and a market place. The plot is woven about a complication of marriage and divorce. The company formed to enact the Zangwill play is strong in promise with names like Wilton Lackage Frank Worthing and Blanche Bates, and many others in the long cast of forty-one are synonyms for good ability.

The new play to be offered at the Garrick to morrow night is a farce called "The Girl in the Barracks." It is a transfer from the German The authors are Carl Kraatz and Heinrich Sto bitzer, who are understood to have had a French inspiration for their fun. Any way, the scenes and characters are Parisian, which is the same as saying that they are racy. When it is further told that Clara Lipman is to figure as a reguish and reckless creature, who wins a wager by spending a day at a military post in the disguise of loppish young fellow, an expectation of feminine deviltry is raised. Louis Mann is the other prin cipal in the cast. He will undertake to charac terize a middle aged French pursuer of women as funnily as he has eccentric Germans in former farces. Mr. Mann and Miss Lipman have been taken in hand for a starring tour by Rich Har ris, who have formed a probably suitable support ing company and provided a doubtless tasteful

A rural drama, entitled 'The Dairy Farm. will be made known at the Fourteenth Street to-morrow night. The writer of it is Eleanor Merron, and she seems to have taken no risks of far departure into singularity. There is a considerable lemand for farm plays of the conventional type. and so this one may easily prove a popular contri-bution to the stage. The chief farmer in this story obdurately objects to his nephew's marriage to a workgirl from a poorhouse, and drives them away from the homestead. But they prosper and come back just in time to pay off a disastrous mortgage. Rural realism will be attempted in the acting by Percy Plunkett, Jean Clara Waiters. Charles Hallock and others, and in the outfit of farmhouse and farmyard scenery.

In the original German at the Irving Place we shall get the same farce, "Maedel als Rekrut." which will be given in English at the Garrick as "The Girl in the Barracks." Gustav von Seyffer titz, a newly arrived comedian of the stock company, will make his American debut in the role assumed at the other theatre by Mr. Mann.

A new native drama, "Knobs o" Tennessee," will be at the Third Avenue. Its menes are in the rugged mountains, and its characters are such as belong there. Hat Reid is the author. He writes for the multitude and knows what his n this piece is that of an outlawed yet brave and callant moonshiner. The action is hot with an tagonism between illicit whiskey distillers and evenue officers

Williams and Walker will come to the Star tomorrow night. They bring a new entertainment, which they call a musical farce and say was written by themselves It is named 'The Policy Players.' a title which strongly suggests their diversion o last season. Nevertheless, that was amusing, and so crowded with songs and dances which were changed frequently that little matters what the name is that it bears.

The American Academy of Dramatic Arts will give ten matinees at the Empire this season, the first on Oct. 26. The plays of that perform-

be taken off at the Broadway. The quaint costuming and scenery of old Amsterdam make pretty background for this powerful drama of the Jews. After its departure, Julia Arthur will begin her engagement there with "More Than Queen," in English.

The postponement of "The Song of the Sword" at Daly's gives one more week to E. H. Sothern in 'The King's Musketeer.' He will be seen again in this melodrama later in the season and

probably at another theatre.

Of course, we shall have no other play than Peter Stuyvesant" at Wallack's during William H. Crane's engagement. The four sets of lovers and the medding Governor of New Amsterdam are an amusing lot. Mr. Crane has produced this play in an artistic and lavish as well as historically correct manner. It is seldom that au-thors have as much done for them as Mr. Howard and Mr. Mathews have received in this case.

To morrow night will bring the fiftieth performance of "Why Smith Left Home" at the Madison Square. Judging by present indications there will be more such celebrations at this theatre be fore the farce ends its run. It was not accepted in London as good as "What Happened to Jones," but it is certainly a much funnier play and far more original.

The clever acting of Cyril Scott and George

and far more original.

The clever acting of Cyril Scott and George Osbourne in "A Stranger in a Strange Land" at the Manhattan was remarked on the first night of that farce. It seems to have been improving ever since. This piece has a few weeks longer to run before Anna Held will bring in a new musical comedy called "Papa's Wife," by Harry B. Smith, with music by Reginald de Koven.

This is the last week of the stay of "In Paradise" at the Bijou. Members of the American Dramatist Club attended Friday's evening performance on the invitation of the adapters, B. B. Valentine and Louis Harrison. After this farce leaves this theatre May Irwin will come in for her annual engagement in a new play by Glein McDonough, called "Sister Mary."

Some new diversion is to be introduced in "The Man in the Moon, Jr.," to morrow night. Fougere will sing that rag time classic, "Hello, Ma Baby," and it will be the first time that she has sung in English. Fay Templeton will once more be seen in tights as Romeo in the travesty on the Shakesser-an tragedy.

One more week of "The Girl from Maxim's" at the Criterion and then that French farce will go to set others laughing as it has New Yorkets. The next piace to be seen at this practically new theatre is "Hatbara Frietchle, the Frederick Girl," in which Julia Marlowe represents the well-known old woman in her youth. The play is by Clyde Pitch, who seems to have made himself the historical playwright of this country.

The exhibition of paintings held at the National Academy of Design building is to be continued for another seven days.

The lobby at the Victoria is being much enlarged, when the improvements are finished it will be almost double its original size. The changes are being made in a way that will make the main entrance on the corner of Forty-second street instead of on Sevenih avenue. "The Rogers Brothers in Wall Street" is continued there without any change, because, unlike the lobby, none is needed. There is no lollier show in town.

Things seem natural at the Academy, whe

The Cosino is closed. It will be opened next week by the Alice Nielsen Company in "The Sing-The novelty of "Vanity Fair" on the stage arouses interest in "Becky Sharp" at the Fifth Avenue. The mounting is admirable. The scene used in the second act to represent the base of Bucchess of Richmod's house, where her famous card.

second part of "The Whiri-legg. This travely on the French farce has been improved since the first night.

Despite the fact that young Joseph Wheelock has left the cast of "Miss Hobbs" at the Lyceum, the matines grits at I find good measure in Charles Richman and Orrin Johnson in one play. They also have Jeminine favorites, for Annie Russell and Mrs. Gilbert are as popular as any women could be. Mrs. Bloodgood should be, also, unless her beautiful gowns arouse such envy that there is no room for love.

With the possible exception of "Rosemary." John Drew has not had such a popular success as "The Tyranny of Tears" since Mr. Frohman put him forward at the Empire out of the ranks of Daly's company. This comedy has had the good fortune to be much discussed, and that hes aroused general interest in it. It is amusing to note the different stands which women take as to whether the part played by Miss Irving or that by Miss Conquest is rightly the heroine.

One of the changes of bill that do not involve new plays will bring Charles Frohman's Empire rious Frohman companies interfered with the runs of plays at both the Lyceum and the Empire. From the former house James K. Hackett was taken from "Rupert of Hentzau" to enact Merwhile still in brisk demand was "Lord and his mustache black if he wanted it to show. Lady Algy," which will be brought back to town at the Knickerbocker to-morrow night. This after a while, however, by telling him that the omedy is by the author of "The Tree of Knowledge" and "The Home Secretary," facts which in themselves would call attention to it. The cast is the same as seen in it last year, including Jessie Millward, William Faversham, Guy Standing, May Robson and others of the stock com-

To morrow night the Castle Square Company will celebrate its five-hundredth performance The bill of opera in English at the American. will be a revival of "Aida" which was sung for two weeks here about this time last season. principal singers will be Selma Kronold and Mary Linck, who are new to this organization, and the more familiar Joseph F. Sheehan, E. N. Knight, Yvonne de Treville and O. P. Regnesa.

pany. The engagement is for two weeks.

The regular Monday change of bill at the Mur-ray Hill will be a departure from customary merri-

The regular Monday change of bill at the Murray Hill will be a departure from customary merriment to martial seriousticss, as the play will be William Gillette's "Held Hy the Enemy," one of the several war dramas that have been conspicuously popular. Some of its scenes are ingeniously thrilling, and there is an obvious comedy element. The Doneily Stock Company should do well with it.

A thoroughly wholesome and at the same time amusing comedy will go to the Harlem Opera House to morrow night. "At the White Horse Tavern" was seen at Wallack's last winter. No more picturesque surroundings could be imagined for a play. To see it is like getting away from the city. It is as good as a trip to the mountains. It is interesting to know that a sequel to it to be called "Again at the Tavern" is being gotten ready for production at the Irving Place.

The Hyrne Brothers bring their familiar "Eight Bells to the Grand Opera House to-morrow night. Though the name is well known and the style of entertainment also, much new material has been added since last seen here. Singers and dancers are included in the company, each with a specialty. A week later Blanche Walsh and Melbourne MacDowell come with "La Tosca," "Fedora" and Gismonda."

Continuous show theatres and music halls urnish vaudeville in good supply and quality. old over. These are Emile Gautier the horse trainer, and Ching Ling Foo. A new and fine view from the biograph shows Columbia and Shamrock as they turned the stakeboot in the race of Saturday a week ago, and the followaudiences like. He is an actor, too and his role ing specialty folk are newly retained: Munroe and Mack, Green and Friend, Joe Flynn, Lorraine Armour, the Whitneys, the Montrose troupe. Sisson and Wallace, Wertz and Adair, Winstanley and Suffixan, Joe Goetz and the Mullalleys B. F. Keith, proprietor of this and the other Keith ontinuous theatres, continues on his yacht in ose attention on the international races, and F. F. Proctor and some of his lieutenants are dso affeat on race days.

At the Pleasure Palace the place of greatest enspicuousness in the programme will be reserved for Patrice. She will be seen in two brief omedictias, both familiar and of thoroughly oven value. The first specialty will be that of lifficult aerobatics amusingly. Their efforts are the first on Oct. 2d. The plays of that performance all of which are one act pieces, will be "The Flower of Yeddo" a Japanese connedy in verse by Victor Mapes. "Neil." by E. Diestel, and "On the Aready Thall" by Evelyn Greenleaf Sult. Fall "by Evelyn Greenleaf Sult. Bean and Jose, Jane Stetson and Etta Butler, and Jose specialty will known Others to the Aready Thall" by Evelyn Greenleaf Sult. Bean and Jose, Jane Stetson and Etta Butler, and the desk. "Here they are. All three of them are by Victor Mapes." Neil. by E. Diestel, and "On the Aready Thall" by Evelyn Greenleaf Sult. Bean and Jose, Jane Stetson and Etta Butler, and the desk. "Here they are. All three of them are better and Jose, Jane Stetson and Etta Butler. Motion pictures are in use here, too. To day's leaders here will be Erna's dogs, Walton's mon yet used in this country.

Among the plays that hold over. "The Only Way" will be removed from the Herald Square to the Garden. Henry Miller's good characterization of a drunken genius, Margaret Anglin's natural stage grief, Edward Morgan's good romantic picture of the vengeful villian, and all else that go to make powerful French Revolutionary melodiama, will bear the transfer easily. Only one more week and "The Ghetto" will be taken off at the Broadway. The quaint cost. further interesting for the remarkably close copy

In the bill at Pastor's will be no stranger. Tony

In the bill at Pastor's will be no stranger. Tony astor, Cushman and Holcombe, Carrie Scott, the linores, Smith and Cook and the Reeds—all hese are well known and much liked here. Others claimed are the Evanses, the Leons, Miles and ditram. Burto, the Wilkies, Howard and Thurson Mure and Josie Claffin.

This week's cinematograph views at the Eden fuses will be in three series. One shows fighting in the Philippines and the yacht races, another seemic, and the third is composed of oid dissoiving views. A full display of these is made every flermoon as a bid for children's interest. The rax show is the chief feature, and band music is nother side issue.

Muses will be in three series. One shows fighting in the Philippines and the yacht races, another is comic, and the tire is camoused of odd issorying views. A full display of these is made every afternoon as a bid for children is interest. The another side issue.

At Koster & Bial's there will be shown to mortow evening a new batch of specialty folk from your case. Of this lot a vocalist is Jennic Recew. Who comes with Landan muse had been made every who comes with Landan muse had. He remaining importation is a squad of bicyclists who engage in pote. There held over are Ed Lauri, the becomes another, a say of the second of the control of the c

what is begged for.

H. B. G. says: A bet two chips, and B, without making any remark, but in three, intending the third as a raise. All the players at the table except A noticed the raise and dropped out. A did not see it, and supposing B had called him, laid down his hand, showing a full house. Thou this, B, although helding an inferior hand, claimed the pool because A had failed to call his last raise. A had failed to call his last raise.

Because claim the pool until A has either abandoned his hand or refused to see B's raise. In this

F G says: A asked for three cards. The desicr gare them to him one at a time, accidentally facing the second card. The desicr says he must wait for the other two until all the others have been helped, but A says that he should receive the third card, which is not faced, and wait only for the second. A largight. If he gets neither of the two cards the Most of them were of prelly women in evening the should reviewed the third card, which is not faced, and wait only for the scoond.

All a right. If he gets neither of the two cards the run of all the cards will be altered, and it is to proven this alteration that the rule was made. Had the dealer given the three cards at once, as he should have done, he would have taken back only the faced card.

Most of them were of prelly women in evening to the cards any first the provided in the provided in a transfer of the said. Then were of prelly women in evening the cards any first the provided in the provided in a transfer of the most elegant homes in the whole flours or minerated by my hangings, cushions, &c. In my opinion, had embrooker in the most elegant homes in the work of the most elegant homes in the cards with the said of the most elegant homes in the cards with the said of the most elegant homes in the will be set for my face is uncummonly plain, isn't it and she looked up at me with a smile. Hut in ornimented by my hangings, cushions, &c. In my opinion, had embrooker, is one of the my opinion, had embrooker, is one of the largest fields opened to the worfan bread-winger. The cards are the cards with the said of the most elegant homes in the white said she looked up at me with a smile. Hut in ornimented by my hangings, cushions, &c. In my opinion, had embrooker, and had been with the said of the most elegant homes in the wint ornimented by my hangings, cushions, &c. In my opinion, had embrooker, and have women in evening the most elegant homes in the wint or the most of the most elegant homes in the wint or the most ornimented by my hangings, cushions, and the most ornimented by my hangings, cushions, and the world have any ornimented by my hangings and the most ornimented by my hangings are the most ornimented by my hangings and the most ornimented by my hangings are the most ornimented by my hangings are any ornimented by my hangings are the most ornimented by my hangings are the most ornimented by my hang

CAMERA BRAND OF VANITY. TRAITS OF CHARACTER SEEN IN A

PHOTOGRAPH GALLERY. a Attendant Says Young Men are the Worst With Certain Old Men Not Far Behind-The Young Fellow With His First Dress Suit-The Fat Woman Eager to Look Thin

The reception room young woman in the photo graphic studio was "spotting" a baker's dozen of cabinet bust iveryettes of a young man in a dress coat. She did what she could with the fine camel's hair brush toward amplifying the right side of the young man's non-assertive blonde mostache. The strong light on the right side of the young man's face had practically effaced the mustache on that side, and the reception room young woman was doing the best she could with the brush to fix him out with a complete upper lip hirsute appendage. "He'll kick, anyway, when he sees them," she

said, cheerfully. "I can't, you know, ink that side too much, or it'll show on the prints, even Company to the Knickerbocker. The Maude after they've been burnished; and, then, you Adams production last spring of "Romeo and couldn't exactly call that mustache of his a mili-Juliette," for which actors were taken from va- tary mustache, could you? The right side of his mustache didn't show at all on the proof, and the poor boy looked pretty glum over it. He seemed to blame me for it, too, and the more he talked about it the more put out he became. 1 catio. He removed the Hope melodrama at the Garden. The other play that was interrupted wanted so badly to ask him why he didn't dyc of course I couldn't do that. I appeased him mustache would be restored in all it's luxuriant beauty on the finished prints. I fear I've made the right side of his mustache a trifle larger on some of the prints than on others, but I'm in hopes he won't notice this. He'll probably be so rap in contemplation of the portrait of his first dress

coat"--

"How do you know it is his first dress coat the reception from young woman was asked.
"Oh, that's easy," was her reply. "I should say that about eight out of ten young men get themselves photographed in their first evening suit. They feel that they look so perfectly killing in their first dress suit, you know, that they just can't resist the temptation to hand themselves down to posterity thus arrayed. I may have a distorted sense of humor, but it always strikes me as funny when a young man walks in here, lugging a distressingly new and unsolled suit case. I really feel that I often smile on such occasions. Most of the young men drop in during the noon hour to have negatives made of their first dress suits. And the length of time it takes them to fix up in the dressing rooms! They drag their dress suit cases down to their stores or offices in the morning, you see, and I feel perfectly confi-dent that most of them have to go without their noon lunches in order to get their dress suits pictured. Why, the other noon a nice looking young man in a clean suit of blue overalls come in with his dress suit case. He wanted some bust pletures of his evening coat and weistcoat. I got a glimpse of him when he emerged from the dressing room, ready for the operator. A swallow-tail coat and blue oversils! It was such a funny combination! He told me he was a shipping clerk at a dry goods house a couple of blocks lown, and that explained the overalls. Of course, the overalls didn't show in the picture-only the coat and waistcoat and shirt-and then, the young man's features, too, you know,

"The inference being, then, that young men are cain and -

"Vain" The reception room young woman laughed musically. "Why, the vanity of women isn't a circumstance to the towering, monumental vanity of men. And not the young men alone, either. If anything, I believe the middle aged and elderly men are vainer than the young ones. Mercy met but some of the old congers are con-Why, you really wouldn't believe

Her narration of just what her visitor, wouldn't believe was interrupted by the entrance of a short, portly man of sixty or thereabouts, with chopped white side whiskers, a searching eye, and a bulbous nose. He were a swagger gray topcoat and a cream colored soft hat. He was all smiles, and he regarded the copper hued hair of the reception room young woman with manifest admiration. "Ah, little one-er-beg pardon-I didn't quite eatch your name," said he, waddling up to the Caron and Herbert, who combine pantomime with | desk and leaning his hands on it in a killing pos-

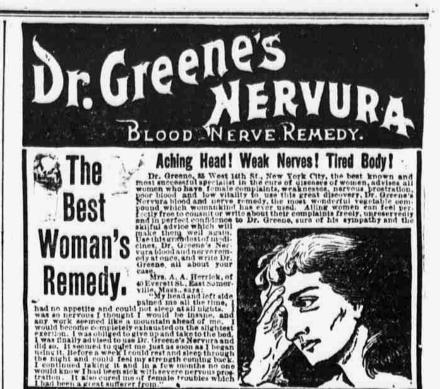
ture. "You have my proofs ready" "Yes," replied the girl, diving into a box behind

will look entirely"-

"But my dear child-I mean-er-uh-can it be possible, is it credible, that I look anything like that, even at my worst?" He took his eve glasses off his nose and looked appealingly at the young woman. "Isn't it out of the question that I should present such a horrible exterior to the world as that? And this one - the three quarter view. My de uh er will you be good enough to tell me it

"But I had to draw myself up and freeze mm when he got that far."
"But about the vanity" pursued the young woman's visitor. "Women at; not vain at all, then, compared with men."
"Not at all, commared with men."
"Not at all, commared with men." answered the reception resen kirl, but gossluese gracious me, you are not to suppose that all of them do not know it when they are nice looking, or that any of them think they are not nice looking that they haven't their points, anyway. Why, some of the homelest women you ever saw—that is, doned his hand or refused to see B's raise. In this case A has done neither, and all that B can do is to call A's attention to the fact that he will have to put in another chip before he can see B's hand. A can, of course, raise B if he chooses.

F. G. says: A asked for three cards. The desire gate them to him one at a time, accidentally facing the second card. The dealer says he must wait for the other two until all the others have here helded in the short two until all the others have here helded in the short two until all the others have here helded in the short two until all the others have here helded in the short helded him to the start and the should receive the third card, which is not faced, and wait only for the second.



perfectly hideous woman with the fauitless neck and arms?

Just then a strong faced woman of thirty-five, very plainly dressed, not guilty of stays apparently, and wearing flat hocied shaces and other exterior evidences of female regeneration, sauntered in not gracefully.

Thave come for my photographs, said she to the reception room young woman in a hard, must ler of fact tone, handing over her ticket. The girl dug the photographs out of a big pile and pulled one of them out of the envelope to show to the customer. The strong faced woman looked at the picture with rising dissatisfaction.

The lin any way resemble such a doll as this she inquired, haughtly. "This looks about as much like the proof—"Oh, but the finished pictures always look different—much better than the proofs you know, said the reception room young woman, with some surprise on her face.

Bo you suppose for a moment, young woman.

said the reception room young woman, with some surprise on her face.

"Bo you suppose for a moment, young woman, that I came here to get pictures that flatter me" asked the woman with the lined face. "Do I look like such a perfect fool as that? Where is there any character in it? Am I such a putty face? It makes me look ten years younger than I am. Where are the lines in it, and the "But, interposed the girl behind the desk," the retoucher has crosed the lines. Most ladies profer their pictures to make them look a wee bit younger, and I am sure none of them cares to have the crows feet. "I am not ashamed of my wrinkles, young woman," was the chilty reply "I acquired them in a good cause. I shall not take these photographs, and that's all there is about it. I shall have another sitting, and I shall have a distinct understanding with the operator that he is not to fatter and puff out and beautify my counternance. The capura stamps me as I am, and I in

understanding with the operator that he is not to fatten and puff out and beautify my counternance. The camera stamps me as I am, and I'm not going to have any lying portraits. I shall return for another sitting tomorrow afternoon," and the regenerated woman stalked out.

"Now, did you ever in your life," exclaimed the reception room girl after she had gone. A woman who wants to look as old as she is, and as plain! My, my, but.

A stort puffy matron of fifty or more, leading a shivering little thimahua dog by a chain, flounced in just at this pint.

"Mercy me, these strirs, she panied. "Got my pictures ready, my dear."

The young woman handed the pictures over to the stout matron, taking one out of the envelope, as usual to show the finish. The stout matron examined the picture intently for fully ten seconds before she said a word.

"I may as well region myself to it," she said.

examined the picture intently for fully ten seconds before she said a word.

"I may as well return myself to it," she said then, mournfully, "I am let I am hopelessly, middle agedly, tremediably (at I at I at," and she spelt the word out clinchingly. "I was hoping, after all the reduction things of the latter and the spelt the word out clinchingly. "I was hoping, after all the reduction things of the things of hait, good heavens," those lowls, lowls, and nothing clee! You can't help it, dearle I am samply a f at I at, did woman, and that's all there is about it. Here is the rest of the many. Come Bewey," and bauling Dowey along by his chain, she passed out dejected, with her pictures.

A loose-fointed, sappy faced young man, overly togged out, came in then with a claimsy swagger. You've got a picture down in your above asse, said he, addressing the reception room young woman in a mist man about town manner, "of a chan in a merming still—gost-looking duck—standing eary like, yknow, Want to get a couple down in young woman in a mist man about town manner," of a chan in a merming still—gost-looking duck—standing eary like, yknow, Want to get a couple down in the little that fellow's:

"Y smooth faced man, in a light sack suit, the coat buttoned up—eight by ten size." inquired the young woman.

"Yes, they's it," answered the loose iointed.

"Yes, that's it," answered the loose jointed

Test facts is a continuous Star" (mentioning a well known matters ito). "The picture is very much admired. You may explain to the operator that you want one just like it."

The young man ascended the steps to the oper-

ating room.

"Int you'll have to be born again before you'll get one just like it, or anything whatever like it, said the girl, finishing the sentence in an undertone to her visitor.

"He's a specimen of a good many of the young men nowadays, she went on. "They want portraits of themselves just like the pictures of well-known men of the theatre. Of course, they never get them. Theatrical men, you know, have a way of falling in easy ways. known men of the theatre. Of course, they never get them. Theatrical men, you know, have a way of falling into easy passes. It's a part of their husiness or profession, or whatever you call it and that's why they always make such first rate photographic subjects. The operator doesn't have to pose them at all. They know just what they want, and no doubt a good many of the professional men reheave the poses they want before their mirrors, and when they come here to pose they are no trouble at all. The young men see these pictures and become fixed with ambition to have themselves taken the same way. They don't know anything about posing themselves, but they think they do, and stubbounly protest when the operator tries to prevent them from making minnies of themselves. Some of the results are very famny. They try to look has give, or tragleal, or intense, or hydrotical, and only succeed, most of 'em, in bosing ridiculous."

time. The next year I made my first trip abread, and visited all the museums, eathedrals, and sisterhoods where I could hear of rare bits of tapestry and embroideries. I also managed to take a few lessons, when I returned home I had more applications from pupils than I could possibly teach. Then, too, orders began to come in for very handsome pieces of work from persons who were willing to pay handsome prices. I seem abandoned my classes and devator my time to filling actions. It was impossible for me to do all the work, so I devoted in viting to stamping and selecting colors, and hired the work done by girls I was certain could be trusted. The result was so satisfactory after the first few months that I determined to push it. I salicited orders from large furnishing houses, and succeeded in gesting a number of large orders. When handsome houses are completed they are often turned over to these firms to furnish. The hangings, oushious and lineas must be embroidered to correspond with the architecture and furnishings of each room. I mappet the rooms, make the designs, stamp and acted, and send out to my various girls. My smaller orders some direct from eastoners, and I raske it a rount to my various girls. My smaller orders some direct from eastoners, and I raske it a rount to my various girls. My smaller orders some direct from eastoners, and I raske it a rount to my various girls. My smaller orders and for three mouths before Christinas have often had for times as many. Yew of those women like in my acish-borhood, but are scattered all over the country. I have never seen them. They apply hy mall with a sample of their work, and if I think it is a stisfactory i forward them a piece of work stammed, colors selected, and the most exhibit directions as to how it must be done.

"I visit Europe once a year for three or more months, and spand most of my time huiting for ideas. Every season I have some new decision, as it were, in this country. I have exempleted monators in the White House. Some of the most elegant ho

taking chances to run them. Foster was figuring, as he always does, on what he did with Dr. Rice. You remember when Dr. Rice broke a blood vesse. in turning from the backstretch at Morris Park fall' his owner would have given him to any one to cart away, and sold him for a mere song to Foster, who took him South, petted him through the winter and never let him out of condition, but just gave him light exercise. The result was that the spring found the horse hard and sound enough to win the Brooklyn Haudicap. A funny thing was that a tipster in a sky parlor on Fourteenth atreet advertised six weeks before the race that Dr. Rice would surely win. The horse was then at 60 to 1. After that his clients came in shoals, but he could not live up to his reputation for I don't believe he ever struck another winner. 'It's funny how a fellow gets hold of a horse like that and does something great with it. I was in England about 1884, the year Harry Sampson came out in the spring with the statement that he expected to tip the winner of the Champagne Stakes (which generally becomes the Derby favorite), the One Thousand and Two Thousand Guineas the Derby, the Oaks, and St. Leger and what is more, he actually did so. Well, in that year a member of the Carlton Club went to Ostend for pageon and general shooting, and when the spring races on tile beach came off, he was about to send home for a horse to enter when he chanced across a likely looking three-year-old mare in the shafts of a reed cutter's cart. He offered \$20, the \$50, for the animal and got the mare, a cast off from a well-known Belgian nobleman's stable, one of twenty or more that had been practically given to poor, hard-working men around the district and were believed to be of no earthly use save for moderately light work. He took the mare to the outskirts of Ostend and exercised, her feeding her well, and finding such improvement that with owner up, welter or any old weights, on the sand, the more won every time. He finally sent her to a well known French trainer with orders to prepare her for the next fall campaign. Then everything dropped The Saturday before the Cambridgeshire, which was run on a Tuesday, I met Sampson in Fleet street and he told me to play Plaisantrie. I had never heard of the animal and could find out nothing, except that it was a French horse that had been landed two days earlier and had been entered for the race and also for the Cesarewich, to be run a week later I went to the Victoria and backed the animal at 8 to 1 with Gregory and she won in a walk. Looking up the next race, when about the same horses were entered Lasked Webster's man what were his odds against Chinautrie. He said there was no betting ve and asked how much did I want. I said \$100 He said 20 to 1. I offered another century, but he shook his heed. Two days later I took 4 to 1, 3 to 1 and 12 to 5, and won out. So a horse from the shafts of a Belgian reed cart, coating \$50, won

the double event on training expenses.

Then there was the case of that Haggin colt Savable, soid for \$1,600, and then winning three races out of nine in 1805, twelve out of twenty one in 1806, fourteen out of twenty in 1807, and one out of two in 1898. There's a small fortune for

othing. "When in Europe I went to Ireland, my birthmaking nimics of themselves. Some of the results are very funny. They try to look haughty, or tracked, or intense, or hyronical, and only succeed, most of 'em, in looking ridiculous."

SMART WOMAN IN MASSACHUSETTS.

Has Made a Little Fortune by Developing a Peculiar Business.

From Harper's Business.

From Harper's Business.

Since the advent of sewing machines the story of a woman earning a fortune by the expert use of her needle reads like a fairy tale, yet Mrs Clara f. Kellogg, of Westfield, Mass, has, during the last eighteen years, accumulated property valued at more than \$75,000, every cent of it made by embroidery. When in Europe I went to Ireland, my birtinglact, and made the acquaintance of a good of piece, and made the acquaintance of a good of piece, with whom I played many a game of spoid the early all dinys ell. I would give his and drain many a glass of six year old. He loved a good horse, as I did myself. I would give his and carm mare by Champagne, out of Cupber to me I did not refuse, and was surprised when I rade her to hounds to find what she could do.

"Father: I sand, "It is the Marine Cup sine ought to be entered for, four miles on the turf, natural fence. There is nothing round here can live with her."

"The old man's eyes twinkled, and with a half-sory look he reproachfully said. 'Are ye not ashamed to be so speaking to a man of my cloth."

"Ah, there's the graceless American, he said with a smile, but do ye think she is just that good."

lated property valued at more than \$75,000, every cent of it made by embroidery. When thrown on her own resources at the age of 15 she had received no special education, and no one considered her a girt of any particular talent. Speaking of her work she says:

"I had taken lessons in embroidery of a visiting teacher, who had taught a few months in my native town. I liked the work and when I found that I must earn my own and my mother's living I decided to give embroidery lessons. My first class was in my own town, then I formed classes in several neighboring towns and realizing that I must keep up with the fashions in embroidery if I wished to hold my pupils. I wont to Boston and learned Kensington and several stitches popular at that time. The next year I made my first trip abread, and visited all the museums, eather ards, and sisterhoods where I could hear of rare bits of tapestry and embroideries. I also managed to take a few lessons. When I returned home I had more applications from pupils than I could possibly teach. Then, too, orders began to come in formed home to fill a college of the could be work and showed us all the rotten take-oils, planting and societing colors, and heard one in formed to take a few lessons. When I returned home I had more applications from pupils than I could possibly teach. Then, too, orders began to come in formed home the orders, it was impossible for me to do all the work, and therefore the entire was being walked on the work and what the others could, and how they would ride and how the boy must keep rather than the dotters against the first few months that I determined to push it. I solicited orders from large distribution of the first of the first of the first few months that I determined to push it. I solicited orders from large distribution of the first few months that I determined to push it. I solicited orders from large distribution of the first few months that I determined to push it. I solicited orders from large distribution of the first few months that I determine

There were fourteen starters, Phiz at 10 to 1, and there were three crack local riders against a Tie public did not take any stock in the leftity of an American to handle an Irish horse or their stone waits. I gave a few last words of their stone waits. I gave a few last words of the boy, and all they went. Phiz was in the east, but was soon passed, and at the mile was fourth, the three swells being ahead, one of them at least fifty yers to the good. The mare was running free, and at the third mile the key had moved up a trifle, and then the old man appeared and shouled to the boy to let her go and keep to the old ride, meaning that then they could not crowl him into the worst of the going. At the last fonce, a hurdle and water jump. Phiz was crowd him into the worst of the going. At the last fence, a hurdle and water jump, Phiz was a used, there hundred yards to go and the cro-kloost man diffuse hard in the cear, whipping life thinder and goining at every stride. The lay how down to the off, as directed, and the rolling of going go in its fine work, and alightly anchored the swell for a hundred yards. Then the swell began to creep up again and the boy taking of this cap, bunching it with the stiff peak outside, laced into poor Phiz, a tanks, each stroke cracking like a hell-weel hand. The mare start of out of her like by punishment felt for the first lime darted across the line winner by two lengths. The words priest himself, the safe, and rushed out to the importing hadries to embrace and cry over his pet. Two days there also was breken the priest stadle and, fulfil, the histop tree heard a worl of it, though sure the must see the cup on the sud-choose when he calls. Well, well, the father was not the only old country should cup on the sidebaard when he calls. Well, well, the father was not the only sid country short wearing the dath Daln I Parson King of Ashiy win the traks with Apadoxy, and didn't his day wife, 60 years old, no to the track with a bound trimmed with the parson a popular gold and the Sure, and the boys cheered her to the color.